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AMERICAN ART NEWS.

Vol. VI. No 1.

NEW YORK, OCTOBER 19, 1907.

SINGLE COPIES, TEN CENTS.

SPECIAL ANNOUNCEMENT.

We are pleased to announce that the publication known as the Art Bulletin, edited by Miss Florence N. Levy, has been acquired by the American Art News Company, and that its special features, which have appealed to such a wide circle of art lovers, will be continued in the American Art News.

EXHIBITIONS.

New York.

Astor Library.—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Permanent exhibition of Old Masters.

James Fay.—Antiques.

Fifth Avenue Art Galleries, 546 Fifth Avenue. Furniture and art objects belonging to Herts Bros., October 21, 22 and 23.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Works by American artists, to October 26.

Metropolitan Museum.—Open daily Admission Mondays and Fridays, 25 cents; free on other days.

Noé Galleries.—Barbizon and modern Dutch paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch Masters.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Rare engravings, drawings and etchings.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

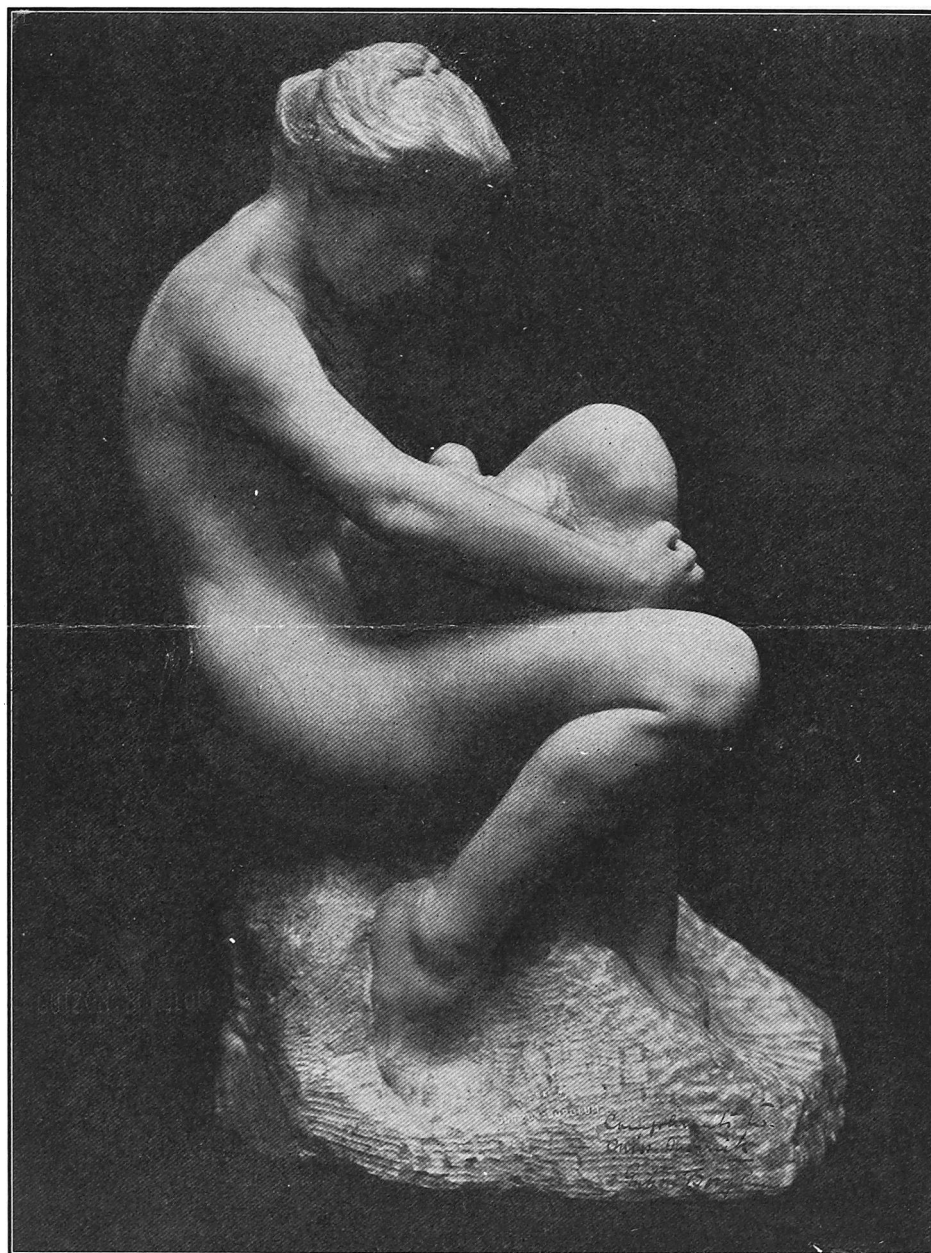
Paris.

Canessa Galleries.—Antique Works of Art.

Feral Gallery, Paris.—Ancient and modern paintings.

Gutzon Borglum has just completed his half lifesize group, "Mother and Child." The work is in Maryland cremo marble. He has also finished the designs and the first model is made for the Sheridan equestrian statue at Washington.

An excellent example of Lucas Cranach, a portrait of the Duke Elector of Saxony, has been secured by the Metropolitan Museum from the Kleinberger Galleries in Paris. The Mu-



MOTHER AND CHILD

By Gutzon Borglum

Copyright 1907 by Gutzon Borglum

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—Furniture and art objects belonging to Herts Bros., Oct. 24, 25 and 26, at 2.30 P.M.

Germany.

Helbing Gallery, Munich.—Collection of Prince Otto Sayn-Wittgenstein, Monday, October 28.

seum is to be congratulated on the accession of this remarkably fine example of the early German master.

A special cable to the New York Tribune from Paris says: At the meeting of the Academy of Inscriptions and Belles-Lettres the conversation turned upon the recent purchase by Mrs. Collis P. Huntington of the famous Rembrandt picture in the Kann collection, "The Philosopher," for which Mrs. Huntington paid 1,400,000 francs, the equivalent of \$280,000, the opinion of the Academy being that some law should be passed preventing the works of the old masters and other classic monuments from being taken from France. No one, however, suggested a practical solution.

ASHBURTON COLLECTION SOLD

It is reported in English art circles that the famous Lord Ashburton collection has been bought by a syndicate, composed of Asher Wertheimer, A. J. Sully and Agnew Brothers. The price paid for the collection is reported to have been £160,000, or \$800,000, which makes it the second most important art sale, from the financial standpoint, of the year, the first, of course, having been the purchase of the Kann collection by Duveen Brothers and Gimpel & Wildenstein.

The collection of Lord Ashburton is one of the finest of old pictures in England, and has long been famous among art lovers. It was formed by Lord Ashburton, who was one of the founders of the celebrated banking house of Baring Brothers. It has long been at Kent house at Knightsbridge, London, the property of Lady Louisa Ashburton, and has been sold, it is understood, by her son.

The collection contains about 60 pictures, including five Rembrandts, which are described in Dr. Bode's book. One of these, the portrait of Cappeyol, is said to be retained by Lord Alfred de Rothschild to secure interest on a loan made to Lord Ashburton. The pictures are, for the most part, of the early Dutch school, and include rarely fine examples of Rubens, Metzú, Terburg and Van Dyck, and there are also examples of Murillo and other Spanish masters.

The sale of this collection and its probable near dispersion, is a most important transaction, and it is safe to predict that some of the great pictures in the collection will come to America.

Mr. Henry J. Duveen, of Duveen Brothers, who arrived from Europe on the Lusitania, tells the New York Tribune that Mr. J. Pierpont Morgan's interest in the Kann collection would be properly guarded, so far as all his selections were concerned. Mr. Duveen says that offers to purchase objects of the collection had been received from all parts of the world. Several foreign museums are buying and bidding for many objects.

The collection, he also says, will remain in the Kann house, in Paris, where it has always been, untouched, till the middle of December, for exhibition to the art loving public. It will then be dispersed to the different persons who have bought parts of it. Anything that is not sold then will be shown in the new galleries which Duveen Brothers are erecting in the Place Vendôme, in Paris, and which are nearly finished.

New York and other American cities are to have this coming season a series of special exhibitions of the works of American artists, resident abroad, and especially those who live and paint in Paris. These exhibitions are to be followed by others of French pictures. The first of these exhibitions is to be held in New York next month, and its promoters, who are the Baron Lautilliere and M. Eduard Chatenay, are due to arrive to-day on La Lorraine. The organization, which is to promote these exhibitions, is entitled the International Art Association.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News offers scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are a premium to the person or persons who will secure 35 subscriptions to this journal for one year. The scholarships are known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship, and that of the New York School of Art, will include any of their courses.

Any further information or details desired will be furnished by application in person at this office.

Mr. Clarence M. Hyde has given five scholarships of \$50 each to the New York School of Applied Design for Women, 200 West Twenty-third Street.

M. Alphonse Mucha will open his special course in advanced design and the life class for men and women November 1, at the school.

The number of students now on roll at the Art Students' League is 382, being 54 more than last season. The classes are full, and those of F. Luis Mora and Thomas Fogarty are so crowded that it necessitates there being divided next week.

William M. Chase's class has reached the limit of its capacity, and is attended with great enthusiasm by its members.

Owing to the absence in Pittsburg of Charles Henry White, his etching class will not begin until November 4.

The League's summer school at Woodstock, N. Y., was larger than in any former year, numbering 65 students. It will continue its course under the instruction of Birge Harrison and John Carlsen, until November 1.

The Art School of the Y. W. C. A. of the City of New York began its work October 1, with increased membership and an added large studio—making four in all. There are none finer in the city nor better equipped for their special work in making the needed connection between the Fine and the Industrial Arts. The art embroidery, design for book covers, modeling, carving, composition, stenciling, etc., are manifestations of an all-around art training.

After a week of study from the antique, for admission to the classes of the National Academy, the applicants' work was examined by the school committee on Sunday October 6, and was marked upon its merit for entrance to the life or antique rooms. The night classes are well attended, especially the modeling class under Hermon A. MacNeil.

Ernest Roth, who several years ago left the Academy as a student, to continue his studies abroad, has received much praise for his etchings in Italy. From the Venice Exposition the King and Queen bought several of his works.

Henry G. Glintenkamp, a former student of the Academy has spent the summer in and around Hartwick and Andover, N. J., etching.

A. L. Kroll, a student of the Academy received a number of his fellow-students recently in his atelier, where they looked over his summer's work, which consists of portraits and landscapes.

Co-education has been officially abolished in the schools of the Academy. When the addition to the new building is completed, the young men will move to it and the girl art students will be left in possession of the remaining wing.

St. Louis, October 12, 1907.

Editor AMERICAN ART NEWS:

Dear Sir.—It will interest you to know that the larger enrollment of new pupils in the St. Louis School of Fine Arts this year is indicative of a rapidly growing interest in art in the West. There is every evidence of increasing appreciation of the practical value of art education. The success of the applied art classes of this institution augurs that the people of the American West are becoming no less appreciative of beauty in the everyday things of life than are the people of France or Italy, and that workers here are destined to become as skilled and successful as any in making their productions attractive to the educated eye.

It is but just to say that St. Louis has now set the pace for Western communities, not alone in building up one of the chief art educational institutions of this country, with imposing public collections and a magnificent home in the public park, but also in the interest and pride taken by the twenty-five hundred supporting members paying annual dues of \$10 each, but even more strongly by the recent popular vote to levy a special tax for the Art Museum. Yielding \$102,000 this year, and growing with the city, this special tax for art education is destined to influence the development of the whole West.

Appreciating your interest in the development of art in the West.

Very truly yours,

ST. LOUIS MUSEUM OF FINE ARTS.
Halsey C. Ives, Director.

NEW YORK LECTURES.

Wednesday, October 23 (4 P.M.), Pratt Institute, Brooklyn, N. Y.—*Walter S. Perry*, "Egyptian Memorial Temples and Tombs."

Wednesday, October 23 (8 P.M.), Public School 165, 108th Street, near Amsterdam Ave., Manhattan.—*Prof. A. D. F. Hamlin*, "Paris."

Wednesday, October 23 (8 P.M.), Y. M. H. A. Hall, 92d St. and Lexington Ave., Manhattan.—*Daniel A. Huebsch*, "Art: Its Medi and Problems."

Thursday, October 24 (8 P.M.), New York Public Library, 112 East 96th St., Manhattan.—*Wm. B. Tuthill*, "Surroundings and Race in Architecture."

Thursday, October 24 (4.30 P.M.), Art Building, 174 Montague St., Brooklyn.—*Daniel A. Huebsch*, "Art Appreciation." (Pay course.)

WASHINGTON.

The Corcoran Gallery reopened the last of September with perhaps the richest display it has ever set forth, for in addition to its permanent collection, which was increased considerably last winter through numerous purchases, it contains the William T. Evans National Gallery collection, the W. A. Clark collection, and numerous, important individual loans such as the Sargent portraits of Gen. Wood and the late Secretary Hay. Possibly on this account, though more probably because of increasing interest, the attendance at the Corcoran Gallery has been larger this fall than commonly; amounting on a single day to more than fourteen hundred persons.

A school of arts and crafts has been opened here this fall under capable direction. An exhibition of the instructors' works in pottery, metal work, basket making, book binding, and the

like was held at the school rooms the first week in October. Through its medium several capable workers have been drawn to Washington and others already residing within the city's boundaries discovered.

The Corcoran School opened on October 1 'the dealers' galleries are beginning to arrange their exhibits, and the local studios are gradually being refilled, although some of the landscape painters will probably not return until November.

The Washington Water Color Club has postponed its annual exhibition from November to January in order that it may not conflict with the exhibitions of the New York and Philadelphia societies. It will be followed in February, probably, by an exhibition of the Society of Washington Artists.

BOSTON.

With the opening of the Copley Society's Library, and office, in Copley Hall, the art season for the year may be said to have begun. An unique feature of the library is a lending department of photographs of old masters. The list runs up into the thousands and the loan of a number of these at a time to members is of great benefit to the teachers of art and to art students.

The new "City Club" is showing a laudable interest in art, and has arranged through its fine art committee for a series of "one man shows," to continue through the season. Frank H. Tompkins of the Pope Building studios inaugurated the art year, by a comprehensive showing of his works which opened on Thursday.

At the St. Botolph Club, Robert Reid is to have an exhibition the last of the month.

The veteran art firm of Doll and Richards, which has been located for thirty years on Park street, is to remove its entire collection to Newbury street, where a whole building will be devoted to its galleries.

At the Museum of Fine Arts, in the "Lawrence Room" is a special exhibition of Sung and Ming pottery, reported to be the largest collection of the rare pottery ever shown in America. The Han, Korean and Sung wares in miscellaneous specimens fill the centre case and three other cases contain examples of the rare Sung and Ming. In addition several large vases of these period have been placed in the corners.

The Art School connected with the Museum reopened on October 1 with Edmund C. Tarbell, Frank Benson, Philip Hale, and Wm. Paxton as instructors in painting and drawing, and Bela Pratt in charge of the sculpture department. C. Howard Walker is the head of the Department of Design.

PHILADELPHIA.

The season of artistic activity in Philadelphia is on again with the opening of the local art schools and the preparations for the autumn and winter season of exhibitions. On Friday, October 11, the jury met in Philadelphia to judge the works entered for the Chicago Art Institute Exhibition. Edward W. Redfield was the only member of the original jury present. John Lambert, who is still in the Pennsylvania Hospital suffering from acute eye trouble, asked Thomas P. Anshutz to act as his representative on the jury and Miss Smith's place was filled by Miss Ellen Ahrens. Mr. Grafley was not represented.

The jury for the Fellowship Exhibition met at the Academy on Thursday, and in New York at the Artists'

Packing and Shipping Company on Wednesday. The exhibition promises to be unusually large and interesting and will be hung in galleries C and H on the north side of the Academy. The private view will be held Saturday evening next, when the hostesses will be Meses. James Brown, Edward Childs Carpenter, and C. Leland Harrison and Miss Helen W. Henderson. The Pennsylvania Society of Miniature Painters will open its annual exhibition on Saturday afternoon next. Both shows will be open free to the public from October 28 to November 17, inclusive.

Mr. John G. Johnson, the well-known lawyer and art collector, returned recently from Europe with 16 pictures to add to his collection, and fifty old paintings for the Wilsbach Collection in Memorial Hall. These masters were obtained by Mr. Johnson in Paris, Madrid and Rome and represent a money value of about \$50,000. The invoice arrived September 15 and the pictures were immediately unpacked and delivered to the Museum duty free.

The exhibition of the "American Art Society" opened in the Haseltine Galleries, Monday, October 14, and will last one month or longer. No jury of selection is announced but \$1,000 will be spent on pictures and E. Taylor Snow, the late salesman of the Pennsylvania Academy, is in charge of sales. Gold, silver and bronze medals will be awarded.

A special exhibition of the work of William T. Richards has been on view for two weeks in the Academy galleries.

CHICAGO.

The twentieth annual exhibition of paintings and sculpture by American artists will open in the Art Institute with a reception Tuesday afternoon, October 22. The reception committee consists of members of the Fortnightly Club, the Antiquarian Society, the Chicago Woman's Club and the Municipal Art League.

The Art Institute art school opened in September with a day and night attendance of over 1,200 students. Among the special lecturers who have been engaged for this season are Alphonse Mucha, Ernest Peixotto, T. J. Cobden-Sanderson, F. Hopkinson Smith, Arthur J. Eddy, Henry T. Bailey and Edgar J. Banks.

The western division of the traveling gallery arranged by the art committee of the General Federation of Woman's Clubs starts this week at the State federation meeting in Hastings, Neb. It proceeds thence through Montana, the Dakotas, and Minnesota, going South as far as Texas, and returning North in the spring through towns in Indiana, Illinois and Wisconsin. This tour is under the direction of Mrs. John B. Sherwood. The collection includes works by about 40 American artists.

A special exhibition of water colors by Hugo von Hopten will be held in a local gallery, beginning October 21.

Two prizes of \$200 and \$100 offered by Marshall Field and Co., for the two best works by Chicago artists offered for exhibition in their special autumn showing has met with enthusiastic interest on the part of many local artists. The exhibition will be shown from November 18 to 30 in the art galleries of the establishment. Several hundred pictures have been offered, and the exhibition will be an unique and representative one. The jury of selection is composed of Charles Francis Browne, Leon Roecker, C. L. A. Smith and W. G. Purvis. A very liberal percentage on the sale price is offered to artists.

CALENDAR FOR ARTISTS.

Buffalo.—Albright Art Gallery. Paintings by Boutet de Monvel.

Chicago.—Art Institute: Twentieth Annual Exhibition; oils and sculpture, by American artists, October 20 to November 30.

Cincinnati.—Wood engravings by Timothy Cole, after Italian, Dutch, English and Spanish Masters, to October 27.

Cleveland.—School of Art. Portraits and Maine coast scenes, by A. G. Warshawsky, to October 20.

Indianapolis.—Herron Art Institute. Landscapes by Charles Morris Young.

National Society of Craftsmen, 119 East Nineteenth Street, New York. —November 19 to December 11.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

New York Water Color Club.—Eighteenth annual exhibition. Works received October 18-19. Opens November 2. Closes November 24.

Philadelphia.—Society of Miniature Painters. Sixth annual exhibition, October 26 to November 17. Works received October 17 to 19.

Pennsylvania Academy.—Eighth annual exhibition. Opens October 28. Closes November 17.

Philadelphia.—American Art Society. Haseltine Galleries, during the month.

AMONG THE ARTISTS.

It will bring regret to a wide circle of art lovers and artists to learn that the veteran American landscape painter, J. B. Bristol, has been stricken with paralysis, and is now lying seriously ill in St. Luke's Hospital. The bright silvery-hued typical American landscapes of Mr. Bristol are to be found in every representative collection of American pictures.

Elizabeth W. Roberts will hold exhibitions of her work this winter in the art museums of Indianapolis, St. Louis, Cincinnati, Chicago, Buffalo and Pittsburg.

W. Verplanck Birney left his summer home at Siasconset, Mass., September 20, accompanied by Mrs. Birney, and after a short stay in Bristol, R. I., painting, toured in his automobile through northern Connecticut to New York.

Aston Knight, son of D. Ridgway Knight, and whose work was exhibited at Knoedler's Gallery a year and a half ago, arrived in New York last week. He was accompanied by his fiancée, Miss Caroline Ridgway Brewster, of Rochester, N. Y., to whom he was married October 15, at Somerville, N. J.

Mlle. B. Rousselot returned to her studio, 100 East Seventy-third Street, the last of September, after a four months' sojourn in northern New York and Canada, bringing over a hundred drawings and sketches in oil as a result of her trip.

Mlle. Rousselot resumed her classes in clay and wax modeling, drawing and painting in oil and water color, and on tapestry and china. October 1, at her studio, where she is also at home every Thursday afternoon, from 3 to 5.

Among recent arrivals is M. A. Benzing, the Belgian portrait painter, who brings back with him the portraits of Presidents McKinley and Roosevelt, which he painted and took abroad a year ago, hoping to find a market for them. In this he was not successful.

George H. McCord spent some time in Italy this summer, where he painted a number of Venetian scenes. In Rome he painted a large canvas of St. Peter's at sunset.

Walter F. Brown has spent several weeks in Spain, where he made some charming studies. Mr. Brown also did some work in Venice.

Carroll Beckwith is still in Onteora at his summer home. He will return to New York about November 1.

William De L. Dodge has made all of his sketches for the decorations for the Brooklyn Academy of Music and will soon begin on the large canvases. There are a great number of decorations, and the work is very important. Mr. Dodge recently spent a few days in Atlantic City.

The architects for the Brooklyn Academy are Hertz & Tallert.

Jean Paul Selinger of Boston, has recently sold his painting entitled "A Holland Maiden" from the Poland Spring Art Exhibition. This painting is to go to Baltimore.



PORTRAIT D'INCONNU

By A. Holbein

At Toison d'Or Exhibition, Bruges

Hopkinson Smith spent the summer in Europe, and while in England painted a number of water color scenes along the Thames. In Normandy he executed a series of studies of the old hotel of William the Conqueror. Later he spent several weeks in Venice, as has been his custom for the last 25 years.

J. Charles Arter, who spent two months in Venice, is now in London doing some portrait work.

Guy Wiggins has been painting during the last few weeks around Noank, Conn., and will return to his studio about October 25, with several sketches of that interesting country.

John La Farge has been in New York all summer quite ill. He is now greatly improved and is able to attend to work in his studio in the Tenth Street Building.

Andreas Dirks, a marine painter of European reputation, is making a pleasure trip through this country. He is accompanied by Hans Nourney, a landscape painter from Dusseldorf, and Gustave Langenberg, lately from the City of Mexico. Dirks is a native of the Frisian Islands near the coast of Denmark. He studied art in Paris and Holland, and although his career only dates back a few years he has received four gold medals and made his way into various art galleries. One of the special objects of Mr. Dirks' journey is to visit Niagara Falls, and paint the whirlpool and up-stream rapids.

E. Christine Lumsdon is now at her studio in the Colonial Studio Building, 39 West Sixty-seventh Street.

Henry B. Wechsler recently painted a decoration for a gentleman's country house, and is now painting a portrait in his studio in the Tenth Street Studio Building.

ARTICLES ON ART IN MAGAZINES OTHER THAN ART PERIODICALS

American Artists who Paint American Subjects; by Elizabeth M. S. Fite.—*Circle*.
 American Handicraft, Achievements in; by Frederick W. Coburn.—*World To-day*.
 American Painting, Story of, II.; by Edwina Spencer.—*Chautauquan*.
 Cathedral St. Julien of Le Mans, France; by Elizabeth R. Pennell.—*Century*.
 Chardin-Cole's Engraving of his Painting, "The Blessing."—*Century*.
 Courtship, Famous Pictures of; by Florence Finch Kelly.—*Broadway*.
 De Cora, Angel; Indian Artist; by Francis Sparhawk.—*Human Life*.
 Die-Sinking; by Russell Sturgis.—*Scribners*.
 Fairbanks, Arthur: New Head of the Boston Museum of Fine Arts.—*World To-day*.
 French Art, Sensationalism in; by James W. Pattison.—*House Beautiful*.
 Glaze Work; by Sabella Randolph.—*Elementary School Teacher*. (September.)
 Haag, Charles: Immigrant Sculptor; by Crystal Eastman.—*Chautauquan*.
 MacNeil, Herman A., and Mrs. Carol Brooks Maceil: Sculptors; by Jean S. Holden.—*World's Work*.
 McKinley Memorials in Sculpture; by E. H. H. Brush.—*Review of Reviews*.
 Morris, William, The Influence of; by Elbert Hubbard.—*Circle*.
 National Arts Club, The New; by F. Wellington Ruckstuhl.—*Broadway*.
 Ney, Elizabeth; Sculptor; by Bride Neill Taylor.—*Open Court*.
 Pennell, Joseph, London Etchings of; by Fitzroy Carrington.—*Munsey*.
 Remington, Frederic, An Appreciation; by Theodore Roosevelt.—*Pearson*.
 Remington, Frederic; by Perrington Maxwell.—*Pearson*.
 Saint Gaudens, Augustus: Sculptor; portrait by Ellen Emmet.—*Century*.
 Saint Gaudens, Augustus; by Perrington Maxwell.—*Book News Monthly*.
 Saint Gaudens, Augustus: An Appreciation; by F. Edwin Elwell.—*Arena*.
 Saint Gaudens: An American Genius; by Charles H. Caffin.—*Harper's Weekly*. (August 24.)
 Sorolla y Bastida, Joaquin: Spanish Artist; by Charles M. Kurtz.—*Scribners*.
 Spanish Impressions; by Edward Penfield.—*Scribner*.
 Volk, Douglas; "Maid of the Manor."—*Century*.

SAVANNAH, GA.

Three new pictures were purchased for the Telfair Academy during the summer, and have recently been hung. These were selected by Gari Melchers, art advisor of the Museum. The management has added in the six months past eleven pictures by some of the well-known modern American and European artists. The last three bought include two by French artists, a portrait and a marine, and one, a water color, by the American artist, Charles Woodbury, of Boston, "A Northeaster."

The portrait, by Aman-Jean, is of a woman seated, in a filmy gray gown, with white feather boa and a big pink flower on the bodice. It is done against a bluish background and blue-green chair cushions. On the hands, are turquoises, and the eyes, which dominate the face, are blue. No title accompanies the pictures. The third of the new purchases is a small marine by E. M. Vernier.

ST. LOUIS.

The annual exhibition of selected paintings by American artists is now at the Forest Park Museum. The ladies of the Museum gave a reception and private view September 28th, which was greatly enjoyed. The Museum is very adaptable to such occasions, and this winter the social and artistic world hope to meet there frequently.

The second competitive exhibition of the works of St. Louis artists will be at the Noonan-Kocian Galleries until October 19th. It comprises work done throughout the year and is in competition for prizes offered by the following gentlemen: Messrs. Clifford M. Dolph, \$150; M. Shaughnessy, \$100; T. E. McKinney, \$50.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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American Express Co., 11 rue Scribe
Crédit Lyonnais, 21 Boul. des Italiens
Comptoir National d'Escompte, 2 Place de l'Opera
American Art Association, Notre Dame des Champs
Munroe & Co., Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera

With this issue the American Art News, after the summer monthly issues, appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America, until, and inclusive of May 9, 1908. Every preparation has been made to give to artists, students and art lovers both at home and abroad, as heretofore, a weekly newspaper in matter as well as form, and to furnish a carefully selected and edited presentment of the art happenings, both in America and Europe, of the preceding week, so that our readers may be enabled to obtain an intelligent and comprehensive idea of all matters of art interest in a brief time.

Since the closing of the art season last spring we have acquired the publication known as the Art Bulletin, long edited by Miss Florence N. Levy, and whose special features will be continued by us. The acquirement of this well-known journal adds to our already long list of patrons, readers and advertisers.

This is not a journal of technical criticism or discussion, but an art newspaper, and the success it has won on these lines, with the encouragement of rapidly growing circulation both here and abroad, inspires its managers to renewed efforts to improve its quality and usefulness.

Following the remarkable art transaction, which resulted in the purchase

of the noted Kann collection, comes the news from London of another transaction of like nature, only secondary in importance both as to the quality of the collection sold, and its cost. We refer to the acquisition by a syndicate of well-known London art dealers of the famous Lord Ashburton collection for a price reported to be £160,000, or about \$800,000. The story of this event will be found elsewhere in our columns.

From an authoritative source comes to us the request that we should state that certain names of well-known collectors and dealers, which we mentioned editorially in the September issue of the Art News, were reported as connected with the acquisition of the Kann collection, were incorrectly given. Although the information on which these names were mentioned came to us from what we consider absolutely reliable sources, we are still pleased to grant the request for correction. The value of this journal to its readers and patrons is the correctness of its news, and we strive to publish only reliable information, and to exercise every possible precaution to avoid the promulgation of statements or intimations proceeding from prejudiced parties or business rivals.

As time passes the interest of art lovers in the Kann art treasures increases, and the hope is generally expressed that many of its best pictures and objects will come to America. We have received the sumptuous catalogue of the collection, and will be pleased to allow its inspection at our offices by our readers and patrons.

METROPOLITAN MUSEUM.

In the October monthly Bulletin of the Metropolitan Museum, mention is made of several important acquisitions including three paintings of the Italian school, sculpture of the French school, early examples of silver, and panels of stained glass of the early German period.

"The Last Supper," by Tintoretto, was formerly in the possession of Lord Methuen. The altar piece by Cima da Conegliano, with its representations of St. Anthony, St. Roch, and St. Lucy, is considered to be an excellent example of the color of this artist. The altar piece is from the collection of the Duke of Leuchtenberg of St. Petersburg. Another purchase is a panel of Madonna and child of the Florentine school.

A statue of St. Catharine of the French school of the seventeenth century is another accession. Other purchases include a bronze medallion of Pope Clement X., Italian, of the seventeenth century; two chalices and two wafer boxes, German, of the sixteenth century, and two double-handled cups, Irish, of the eighteenth century.

Two interesting glass-stained panels note the alliance of the Counts of Wolfurt with the Barons of Reischach, German, about 1580.

A French iron chancel gate of the fourteenth century in on exhibition in the room of new accessions, and is a recent purchase by the Museum. Two cabinets, inlaid with Korean mother of

pearl, have been loaned by Frank D. Hurtt, and a silver cup of the nineteenth century, English, a gift to the Director of the Museum, has been loaned by Sir Caspar Purdon Clarke.

An important loan to the Museum is a historic series of twelve pieces of Barberini tapestries, known as the Mysteries of the Life and Death of Christ, about 1642-3. These tapestries are a gift to the Cathedral of St. John the Divine from Mrs. John W. Simpson of this city and are now on exhibition.

It is reported that a small collection of Italian Primitives, which are said to have cost some \$80,000, and to have been purchased by Mr. Roger Fry for the Museum in Paris last summer, have arrived, but although unpacked will not be shown at present.

OBITUARY.

William Shaw Tiffany, died Sept. 28 from old age at his New York home. He was eighty-three years old and had lived in New York five years. He was graduated from Harvard in 1845 and then went to Paris, where he studied painting under Sheffer, Couture, Constant and Troyon. He was a friend of William Hunt and studied with him in Paris. Returning to America in 1854, Mr. Tiffany went to Baltimore to live. His paintings, the best known are "Lenore," and "St. Christopher Bearing the Christ Child," in Harvard Memorial Hall. Mr. Tiffany illustrated Tennyson's "May Queen."

Paul Chevallier, the well-known Paris art auctioneer, died suddenly September 28, at his country place at Louveciennes, near Paris.

Although he had been ailing and complained of fatigue since the conclusion of the Sedelmeyer sale, which he conducted with his usual vigor and vivacity, he seemed strong and well, and his death came as a great surprise to the art world of Paris. He was born in 1851, and for twenty-six years had enjoyed a remarkable reputation as an expert, having succeeded M. Pillet. Either alone or assisted by confreres, he conducted the great Spitzer, Le Long, Secretan, Chappey, Princess Mathilde, Doria, and Muhlbacher sales, and also held the hammer at such artists' sales as those of Charles Jacque, Rosa Bonheur, Meissonier, Carriere, Thaulow, Heilbuth, Van Marcke, Sisley, de Neuville, Isabey, Vollon, Bastien, Lepage and others.

Approximately the total of the sales M. Chevallier made during his career amounted to 400,000,000 frs., or \$80,000,000. The largest figures which he obtained for single objects sold were 855,000 frs., or \$171,000, for a collier of pearls at the Princess Mathilde sale, and 553,000 frs., or \$110,600, for Millet's "Angelus," at the Secretan sale. Beneath a brusque manner, when he conducted his sales, during which he did not permit any person to disturb him, were hidden a warm heart and an unusually fine nature.

The "Mona Lisa," by Leonardo da Vinci, in the Louvre, is now under glass, a fact that has caused dismay to art lovers, who declare that the effect of the picture is ruined by the false lights and reflections. An effort will be made to have the glass removed, and a special guard posted near the picture instead.

A woman named Valentine Cotrel, of Rouen, has been sentenced to six months' imprisonment for mutilating Ingres's picture, "Pius VII in the Sixtine Chapel," in the Louvre.

THE KANN COLLECTION.

Editor American Art News:

Dear Sir.—As a lover of art and deeply interested in the sale and final disposition of the famous Kann collection, I write you seeking information regarding it. At one time we were told through the daily press that it was certainly coming to America, a report which was soon denied by the same uncertain medium. Now a report has again started that the first statement was in part correct. It has come to my ears from the other side of the water—a sort of rumor which I would like much to have verified.

Is it within the province of your knowledge that from this famous collection Mr. J. P. Morgan has purchased two of the Rogier van Der Weydens? If so, can you tell me which of the three contained in the sale, "The Annunciation," representing the Virgin and the Angel; "The Virgin and Child," a remarkable figure, or the "Portrait of the Chevalier De Gros?" If he secured two of these wonderful paintings it seems a pity that the three could not have been kept together. Is it also true that to the same collector comes the Ghirlandaio, representing the "Wife of Lorenzo Tornabuoni?" I would also like to ask if this is the beautiful head exhibited for some time at the National Gallery, London?

It is a pleasure also to hear it rumored that Mrs. Collis P. Huntington has been the purchaser of two Franz Hals, a Rembrandt and all the early French pictures of this collection, except the large "Fragonard." Can you give me any definite information regarding this? The exception, I suppose, has been secured by the Countess De Bearne? At least so I have heard.

Of the eleven Rembrandts in the collection, I hear that Mr. Benjamin Altman of New York has secured at least four. If this is true, America is certainly to be congratulated. I sincerely hope that the report is true that to Mr. Altman go the remarkable portrait of the Dutch poet, Pieter Cornelisz Hooft, that of the beautiful boy Titus Van Ryn, the only surviving son of the painter and Saskia, the splendid and well-known "Woman Cutting Her Nails," which went to Paris from New York, and the latest dated of the examples of Rembrandt and one of the finest "Pilate Washing His Hands." What a superb addition to the art treasures of America these canvases will make if they are really coming here.

It is to be hoped that at some future day our great Metropolitan Museum may be made rich by these examples of a deathless art. It seems that if our collectors of these precious monuments will, when through with the personal enjoyment of their possession, place them where the people can also appreciate their great beauty, they will confer a benefit of untold value upon the nation.

Do you know if the dining-room tapestries were secured by our countryman, Mr. George Gould? Was the beautiful house on the Avenue de Jena sold for about \$600,000, and the collection itself for \$3,700,000, a grand total of about £860,000, or \$4,300,000? This is all so astonishing that I would much like its verification if possible.

Sincerely yours,

FRED HOVEY ALLEN.

New York, Oct. 17, 1907.

[We are unable to give a categorical answer to your interesting query, and would advise you to apply to Duveen Brothers for the information you desire.—Editor.]

LONDON LETTER.

October 9, 1907.

The question as to whether the mural decorations of the Houses of Parliament shall be continued, raised in the House of Lords shortly before the prorogation, is naturally occupying the attention of many artists. The work was begun in the early years of the late Queen's reign, but was allowed to stop shortly after the death of the Prince Consort, with the result that over 100 panels and a great area of wall space are still blank, awaiting the painter's brush. It is suggested that an annual sum of £4,000 shall be devoted to continuing the work of decoration, and if this proposal be adopted there is no doubt that a great impetus will be given to mural painting here, a branch of art sadly neglected in England as compared to France.

The Board of Education has decided that after January 1, 1908, Thursday shall take the place of Tuesday as a free day at the Victoria and Albert Museum, at South Kensington, and since "early closing" is general in London on Thursday the change is very widely appreciated.

Mrs. James Charles has presented to the National Gallery of British Art an interesting series of drawings by her late husband, the landscape painter, and a distinguished member of the New English Art Club.

Next Saturday at the Leicester Galleries an exhibition will open of water colors by William Callow, R.W.S., the veteran artist, who was born the same year as Dickens, and apprenticed at 11 years old to the family of Copley Fielding. Although now in his ninety-sixth year, Mr. Callow's watercolors have a charm of color and decision of drawing which many a younger man might envy, and this exhibition which will represent his working career of 85 years should be of great artistic interest.

Messrs. Brown & Phillips will also exhibit at the Leicester Galleries this month a collection of paintings by Mr. and Mrs. Harold Knight, two young artists who have been inspired chiefly by Josef Israels and the modern Dutch School, and whose work has great charm of color and tenderness of sentiment.

Another interesting exhibition is at the New Dudley Gallery, where the Stark family has organized a show of paintings and watercolors by James Stark of Norwich, the pupil of "Old" Crome, and his scarcely less able, if less famous son, the late Arthur James Stark, whose oil paintings frequently have a quality not inferior to those of his father.

Collectors will be interested to hear that the well known firm of Thos. Agnew and Sons of Bond Street is opening a branch establishment in the Place Vendôme, Paris, a step which should help to stop the unloading of suspicious examples of British Masters on the French market.

The salesroom season will not reopen until next month, but although business has been dull, a few transactions of importance have been concluded. It is reported that the unique collection of antique Spanish door knockers, exhibited some time back at the Spanish Art Gallery in Conduit Street, has been acquired by a well-known New York collector. In the same galleries the Duque collection of Spanish ironwork of the middle ages, already mentioned in this column, is still on view.

The United Arts Club was holding an exhibition of the works of its mem-

bers at Willis's Rooms just off Pall Mall, the rent of which it had paid in advance to the landlord, the Willis Restaurant, Limited.

The restaurant company failed, leaving about £2,000 due to the superior landlords, Messrs. Robinson & Fisher, and that firm thereupon distrained on the premises and seized all of the 195 pictures exhibited by the club. An injunction was applied for in Chancery but Justice Neville declined to grant it. Against this decision the club has appealed, and, if necessary, it intends to take the matter to the House of Lords. To fight its case funds will be required, and an appeal therefore has been issued, signed, among others, by the Earl of Carlisle, the Earl of Kilmorey, and Sir Edward Poynter, President of the Royal Academy.

A number of the exhibitors are artists who depend for their livings on the sale of their pictures. Some, too, wanted to display their works in other exhibitions, but are debarred by the present trouble. All these persons are in danger of losing their pictures through a debt for which they were in no way responsible.

The veteran London art dealer, Mr. Thomas McLean, whose galleries in the Haymarket have been for many years a favorite resort for art lovers, is about to retire from business. The business and good-will of the houses passes, it is reported, to another well-known English dealer, Mr. Eugene Cremetti.

MAUVE EXHIBITION AT LAREN.

A retrospective exhibition of the art of Anton Mauve was opened last month at Laren, the village in the heart of the heather country 15 miles southwest of Amsterdam, where the great Dutch master had his home for the last years of his life. The leading exhibits were a large oil painting of "Sheep on the Downs" lent by the Queen Mother, and the lovely watercolor "Coffee Time" from the Sedelmeyer Collection, but the show was most instructive by reason of the number of early pictures showing the broadening of Mauve's art under French influence from its beginning in the style of Wouverman and Ruysdael, and revealing the unsuspected influence of Hals in a few portraits painted for friends and the painter's family rather than the paying public. On Sept. 18 a memorial bust of Mauve was unveiled in the market place of Laren, and appreciative speeches on the master were delivered by several Dutch connoisseurs.

TOISON D'OR EXHIBIT AT BRUGES.

"Bruges-la-Morte," as Rodenbach styled the quaint Flemish city, has been galvanised into unwonted activity by the crowd of visitors who flocked to the exhibition there this autumn of works of art and antiquities connected with the famous order of the Golden Fleece, founded in 1384 by Philip the Good. The aim of the exhibition was largely to establish the iconography of the Toison d'Or, and consequently a number of the exhibits were primarily of historic interest. From an artistic standpoint, however, the collection was unusually rich in examples of the Flemish primitives, one of the most admired exhibits being the exquisite "Annunciation" of Jan Van Eyck lent by the Hermitage Museum, and in the opinion of many, the painter's masterpiece. Another exhibit of the greatest interest was the portrait of an unknown man by Ambrose Holbein, the brother of Hans, and who but for his premature death would assuredly have been his

equal. His work is extremely rare, and this portrait, painted at Basle about 1517, is undoubtedly his masterpiece and probably his last work.

Other exhibits of the greatest artistic interest were the Van Eycks loaned by Leipzig, the rarely seen triptych lent by the Countess Jeanne de Merode and now generally attributed to the Burgundian artist known as the Maitre de Flemalle, the "Toisonniste inconnu" and "Gentilhomme a l'Oeillet" of Mabase, the group of "The Emperor Maximilian and his Family" by Bernard Strigel, and a lovely terracotta bust of "Charles Quint Jeune" by Conrad Meyt. Some disappointment was felt that the Imperial portraits by Titian and Velasquez could not be lent, but it was impossible to grumble at their absence in the presence of so many splendid examples of the Primitives and the wealth of exhibits of other objects d'art, including the magnificent examples of Flemish tapestry lent from the Royal Palace of Madrid, of which the "Review at Barcelona" in the "Conquest of Tunis" series, with its decorative use of long lances, is in the nature of an anticipation of the "Surrender of Breda."

STEALING ART TREASURES.

An Associated Press cable from Paris says the confession of Antoine Thomas, a cobbler, of Clermont-Ferrand, who was arrested with his mother and his brother, charged with complicity in the theft of the famous cope of Orth, which belonged to the State and was valued at \$120,000, from the Church of Ambazac, near Limoges, has caused a sensation.

For months precious relics have been disappearing from churches, creating the presumption that a band of thieves was at work. Thomas declares that after the passage of the Church and State Separation law and the taking of the church inventories began, wealthy antiquaries of Paris hired him and others to go through the country and bribe the parish priests to surrender the relics and substitute counterfeits, which could later be turned over to the State. He says this plan of operation continued for months, but as many of the most valuable church treasures could not be counterfeited he finally went boldly into the business of wholesale burglary. Thomas estimated the amount of robberies at \$400,000.

The cope of Orth belonged to the Order of Grammont, or Granmontains. It is believed that the statue of St. Catherine, now in the recent accessions room of the Metropolitan Museum, which was purchased two months ago, once formed a part of the loot of the Thomas gang. "I do not know from what church the statue came originally," Director Clarke says in an interview, "but we got it from Marx in Paris. Its previous history is something for which they alone are responsible. The Museum will not knowingly buy anything the title of which is clouded. I have no knowledge, however, which would enable me to contradict these stories, but then the Museum is not the responsible party."

The case against Thomas will not be tried before January 30. There are many ramifications both in France and abroad, and months will be required to unravel the evidence. Several antiquaries of Paris already have surrendered valuable treasures which, they say, were innocently purchased from Thomas, and every day brings to light new robberies in which the prisoner is involved.

PARIS LETTER.

October 9, 1907.

The Salon d'Automne, a much discussed, indeed much attacked, institution, has just opened its doors for the fifth time and its organizers should be congratulated on the comprehensive display they have placed before the public.

As in previous years, a few rooms are devoted to a retrospective exhibition of works by masters or well-known artists. After Ingres, Puvis-de-Chavannes, Manet, Courbet, they give this year an interesting selection from some of Carpeaux's finest works: among which "Ugolin and His Sons," an early example, and the "Genius of Dancing" are, of course, conspicuous. In the upper galleries are shown some hundred canvases by Berthe Morizot, Manet's sister-in-law, and eighty pictures by Cezanne.

With regard to the Salon itself, special mention is due to the extensive frescoes of Jose Sert executed for the cathedral of Vich in Spain and certainly one of the most remarkable features of this year's exhibition. The young artist (he is hardly thirty now) apart from the stupendous work involved in the composition of such panels, boldly attempted, with complete success, to show what marvelous effects can be derived from rich dark tones in the decoration of large surfaces. The impression is quite striking and reminds one of Tintoretto, with something of Goya in the lights. The chief panels are: The Beatitudes, Death and Resurrection, Jacob fighting with the Angel and the Adoration of the Magi.

In the adjoining rooms are a number of interesting canvases by the modern Belgian painters, some of them very fine, and which include: "The Harvest" by the late C. De Groux (from the collection of M. Clarembeaux), the "Lady in Grey" by the late A. Stevens (Leguine collection); a "Crepuscle at St. Adresse" by the same (lent by M. Van den Nest, Bruxelles); "After the Storm" by Geo. Buysse; "A Rainy Day" and "The Nest" by F. Courten; and "No Bread" by Alexander Struys.

In Room VI., among sixty etchings by Seymour Haden, some landscapes are especially remarkable. Georges Desvallieres has sent some strong portraits of much originality. Pierre Laprade exhibits a charming picture, a terrace bordering the sea, exquisite in harmony, and Francis Jourdain has sent not less than six paintings (all bought by Mr. Druet). The personality of this artist grows, year by year, stronger. His "Village" and "The Tramp" are among the most interesting pictures of the Salon.

American artists have a prominent place in the galleries. There are thirty-seven exhibitors from the United States with a total of over a hundred works.

Ruth S. Clements exhibits a remarkable series of etchings and wood engravings. Katherine Kimball and Maud Huk Squire also exhibit etchings which are attracting much attention. R. G. Coady shows a lively scene at Brighton Beach. Alfred H. Maurer exhibits a series of six landscapes, and Edward J. Steichen is well represented with four pictures.

Other notable American exhibitors include George Oberteuffer, Jacob E. Kunz, W. S. Horton, Samuel Halpert, Patrick H. Bruce, and Theodore Earl Butler.

F. A. Bridgman has an exhibition on in the Georges Petit Galleries. It comprises 250 paintings, ranging from some of his earliest work to a number of paintings just completed.

CALENDAR OF SPECIAL EXHIBITIONS.

Cameron, D. Y.—Etchings; Wunderlich, 220 Fifth Avenue, to November 4.

Ivanowshi, Sigismond de.—Paintings and drawings; Pratt Institute, Brooklyn, to November 15.

National Arts Club, 119 East Nineteen Street.—Sketches by members, to November 16. Admission by card.

Montross, 372 Fifth Ave.—Pictures by American artists, to October 26.

EXHIBITIONS NOW ON.

The exhibition season opened in New York this week with a display in the Montross Gallery of a group of twenty-eight paintings by almost as many American artists. One of the wall centers is occupied by a rich and mellow Inness, "The Home of the Heron," the sunlight striking the trunk of a tree, while the inconspicuous heron is the only touch of life in the dense quiet of the forest. Opposite is "A Recitation" by T. W. Dewing, a graceful, mysterious decorative picture, the two figures enveloped in the evening mist, which gives a soft green tone to the whole. The "Sand Pits," by Horatio Walker, gleam in the sunlight, while the dark masses of trees above the pit are broken to reveal the deep blue sky. The human interest is divided between the man in a blue blouse, who is at work in the pit, and another laborer who guides his horse and wagon up a steep incline at the left. The color harmonies and contrasts throughout are subtle, and the handling is that of a master. Among the smaller canvases there is a recently completed classic figure of a seated woman, by Kenyon Cox, "A Book of Verse," which has the same qualities of massiveness that one is accustomed to see in his mural decorations. Elliott Daingerfield's "Twilight" is charming in its color effect with the mother and child against the sky. It was painted during the past summer at his North Carolina home. Edmund Tarbell's "Rosemary" must surely be a portrait, for the eyes that are seen through the shadow of the big hat are full of expression. The white fichu is iridescent in color.

As a contrast to this there is a little "Head" by George Fuller, painted before he developed his greater atmospheric quality. Homer Martin, too, is represented by an early work, "Lower Ausable Pond," dated 1868, while among other deceased painters there is Eastman Johnson's "Children on the Beach." Rich in color is La Farge's landscape known as "Bishop Berkeley's Rock, Newport;" A. P. Ryder's "Resurrection," with its dignified, white robed figure of Christ contrasted with the Magdalene, a dark spot against the dark hillside, and Elihu Vedder's "Le Mistral." Among the less well-known painters, to whom we are introduced this early in the season, are Walter Griffin and Henry C. White, both of whom have attractive spring landscapes.

A glorious sky-scape by the late Julian Rix is one of the attractions at the Schaus Galleries, 415 Fifth Avenue. Also an interesting Harpignies, "Grave Affairs."

Some fine examples of English mezzotints and stripple engravings are being shown at the Keppel Galleries.

The Macbeth Galleries, 450 Fifth Avenue, are showing examples of the work of the younger American painters, of which a specialty is made, such as Jerome Myers, Paul Dougherty, and Arthur B. Davies, and some of the older men, including William Keith and William Sartain. The special "one man" exhibitions will begin in November, and the entire season is already planned out.

The Scott & Fowles Galleries, No. 295 Fifth Avenue, have a landscape by Gainsborough, unusual in many ways. It is almost square and the interest centers in a flock of sheep, who descend a road to a stream in the foreground, where a horse is drinking. The picture was at one time owned by Gillotte, of steel pen fame.

The Fifth Avenue Art Galleries, 546 Fifth Avenue, will devote the entire week to the exhibition and sale of furniture and art objects, belonging to Herts Brothers.

Hugh H. Breckenridge will hold an exhibition of his work in the Fishel, Adler & Schwartz Galleries, No. 313 Fifth Avenue, beginning November 18. The display will go from New York to the Worcester Museum, from thence to the Albright Gallery at Buffalo, and then to the Herron Institute at Indianapolis.

Etchings by the Scotch artist, D. Y. Cameron, are arranged in the Wunderlich Galleries in such a way that one can study his development from the Clyde set published in 1890, to his most recent achievement, the marvelous plate known as "The Five Sisters, York Minster."

At Klackner's there are several paintings by the younger Dutchmen, notably those of Laaren. A painting by Dendy Sadler, "At the Wayside Inn," has been reproduced and is likely to prove popular. Very charming are the mezzotints printed in color at one printing by the English artist, Charles Bird, while our American, James S. King, has some interesting plate, executed in the same way.

At the Kraushaar Galleries, a recent arrival is a canvas that was "Hors Concours" at the last Paris Salon, by A. Bouché, entitled "L'Orange." From the veteran Harpignies, Mr. Kraushaar managed to secure a landscape, just completed, as strong and rich as anything he has ever done. His 88 years do not seem to affect his work.

A. G. Warshawsky is holding an exhibition of portraits and Maine Coast sketches in the gallery of the Cleveland School of Art, Cleveland, O. Mr. Warshawsky is a former student of the school, and of the Art Students' League, New York, and has worked with Louis Loeb and Winslow Homer.

The annual Poland Spring Art Exhibition closed on Monday, October 7. Messrs. Hiram Ricker & Sons purchased five paintings for the permanent collection. "Late Afternoon," by H. Bolton Jones, "Grand Canyon," by Mrs. Georgia T. Frye, "Monhegan Harbor," by Sears Gallagher, Louis Kronberg's "The Amateurs" and Miss Hardy's "Roses." A Baltimore guest at the hotel purchased a picture, "A Holland Maiden," by Jean Paul Selinger. The exhibition was in every way a great success.

LILLIAN RUSSELL SALE.

The sale of Miss Lillian Russell's household and art treasures, and various other items, produced \$74,274 after three afternoon and three evening sessions at the Fifth Avenue Galleries last week.

Of the paintings, the "Morning Gossip," by J. G. Vibert, was the most sought after. It was sold for \$3,900. "The Baths of Morocco," by Gerome, went to J. F. Lawrence for \$2,300. A Ziem, "The Doge's Palace, Venice," went for \$1,100, while C. H. Redmond paid \$600 for "Punishment," by David; Leon Richet's "Farmhouse at Barbizon" brought \$600 also, as did Fritz Thaulow's "Cathedral at Stockholm." A water-color by Zamacois went to F. B. Palmer for \$300, while C. H. Smith paid \$135 for George Inness's "Moonrise."

EUROPEAN SALES.

Among the more important art auction sales scheduled for the coming season at Rudolph Lepke's Art Auction House in Berlin, will be those of miniatures owned by the Royal Museums in Berlin, some 400 XV. to XIX. century pieces, English, French and Italian, on November 5, and of the collection of the late Dr. Clemm of Berlin on December 3, comprising Viennese, Saxe, Meissen and Sevres porcelains, and French objects de vitrien of the XVIII. century.

The most important art sale in Europe of the early season will be that of the collection of XVII. and XVIII. century art works, old porcelains, French furniture, silverplate, fans, boxes and old pictures, formed by Otto, Prince of Sayn-Wittgenstein of Eger, Tegernsee in Bavaria, at the Helbing Fine Art Gallery in Munich, Monday, October 28.

The objects emanate partly from ancient, princely and noble origin, and are partly acquisitions of the present owner who, with artistic knowledge and experience, had the opportunity of collecting them at a time when the rage for the elegant models of small art, particularly that of the plastic art of porcelain of the XVIII. century, had not yet spread to the circles of collectors to such an extent as to-day. The old porcelains include some scarce specimens of the most celebrated manufactories, and the early porcelain vessels, with respect to shape and ornamentation, are magnificent specimens most typical of the classic period of Chinese art.

A small number of paintings by ancient masters include an example of Velasquez, the portrait of Bernardo de Veritate, a captain in Venetian services, painted probably at Verona; a lovely portrait of a lady by Romney, a splendid landscape by Guardi, two characteristic examples of Teniers, the Younger, and two charming, examples of Pietro Longhi.

The noted collection of modern German, French and other European pictures, and a small but choice selection of Old Masters, chiefly by the early Dutchmen, formed by the late Dr. Martin Soehle, of Hamburg, will be sold at auction by the E. A. Fleischman Art Company in the Richard Wagner Saale in the Hotel Bayerischerhof in Munich, on Tuesday and Wednesday, October 29 and 30. The exhibition will be held from October 24 until October 27, inclusive.

NUMISMATIC NEWS.

There was some good bidding at the thirteenth coin sale, from the collections of J. N. T. Levick, Mrs. Minnie Hirsch and E. S. Selee, held in Thomas Elder's rooms, 32 East Twenty-third Street, October 14 and 15, for the buyers, representing thirteen states, purchased 1,032 lots in 240 minutes, or at the rate of 4.3 lots a minute. It was the largest sale ever at that place, and top prices were paid for what were said to be some of the rarest specimens ever offered in this city. Mr. Smith, of Lee, Mass., who paid \$6,100 in Philadelphia for a Russian doubloon, paid \$300 for a U. S. half-cent of 1796, said to be the finest specimen ever offered at auction. A half-cent of 1831 was knocked down to Mr. Gill for \$50. Half-cents of 1836 and 1847 sold for \$50 and \$46, respectively, and a cent of 1811 brought \$51; \$28 was paid for a dime of 1804, and \$20.50 for a similar coin dated 1783 over 1797.

The cover of the Woman's Home Companion (Crowell Publishing Co.) for October, consists of an interesting composition, rich in color, by H. I. Wall, showing a young couple with a child, returning from the harvest.

"The Cathedrals and Churches of Northern Italy," by T. Francis Bumpus, with 80 illustrations, will be published this fall by James Pott & Co.

WITH THE DEALERS.

Changes are to be found this season in the location of several art galleries. The Gimpel & Wildenstein galleries will soon be opened at 509 Fifth Avenue, just above Forty-second Street, Mr. F. Wildenstein having arrived from Paris last week, while the Noé Galleries have moved from the old Avery Building, so long a landmark for art lovers, to 477 Fifth Avenue, at the corner of Forty-first Street, opposite the new Public Library.

M. Emil Rey, of Seligmann & Co., is expected about the end of the month. The firm will occupy this season their new building, at No. 7 West Thirty-sixth Street. M. Arnold Seligmann, who has had charge for the firm of the building, furnishing and decoration of the new and magnificent home of Mr. George Kessler, in the Passy corner of the Bois de Boulogne, in Paris, undoubtedly the most artistic mansion in Paris, is justly proud of the success he has achieved. A description of the house will shortly be published.

Mr. T. J. Blakeslee, who returned with Mrs. Blakeslee from Europe, unusually early the past summer, having arrived in late July, spent August and September at his country place at Lake Waramang, Conn. He is now at his galleries for the season.

The Ehrich Galleries, 465 Fifth Avenue, are daily receiving the paintings by old masters purchased by Mr. Louis Ehrich during his recent trip to Europe. At present the walls are hung with examples of the different schools, including works by Sir Godfrey Kneller, Ferdinand Bol, "Old Crome," George Morland and others. Later in the season there will be the usual series of special exhibitions.

Mr. John Duveen has retired from the firm of Duveen Brothers, and will enter business on his own account in New York.

(Continued on page 7.)

(Continued from page 6.)

Messrs. Scott & Fowles have both returned from their annual trip to Europe, and are at their galleries, No. 295 Fifth Avenue. They have secured some important canvases from certain great English collections recently.

Mr. Roland Knoedler, who took the cure at La Bourbule, France, the past summer, will return late in October. He is looking unusually well. Mr. Charles Knoedler will return next week. He did much mountain climbing at Zermatt the past summer. Mr. Carstairs spent the summer in London as usual.

The Brandus Galleries are open and in charge as usual of Mr. Michel, pending the arrival of Mr. Edward Brandus from Paris, which will probably be late this month.

Mr. C. J. Charles, of 251 Fifth Avenue, arrived on the Oceanic on Thursday from London.

Mr. George Durand-Ruel will arrive from Paris soon and will have charge this season of the galleries at No. 5 West Thirty-sixth Street. The new Durand-Ruel Galleries in the Rue Lafayette, Paris, have recently been opened, and are among the best appointed and attractive in that city.

Mr. Thomas E. Kirby of the American Art Association, is still at his country place at Mt. Kisco, N. Y., coming into town occasionally until the opening of the art season. Miss Lorenz has returned from her summer vacation, and is now at the galleries.

The many friends and acquaintances in New York of Mr. Emil Kegel, who for over twenty years was active in the management of the Crist-Delmonico Gallery, formerly at No. 166 Fifth Avenue, will be interested to know that he has opened attractive and artistic galleries at No. 3 Rue Washington, in Paris, where he is exhibiting some excellent examples of the Barbizon and other modern French masters. Mr. Kegel is also engaged in the furtherance of other art plans, and the exploiting of the work of some strong painters, further news of which will be given during the season.

Mr. A. Adler, of Fishel, Adler & Schwartz, who returned last month from his annual trip abroad, improved in health, is now in the West.

Mr. James P. Silo of the Fifth Avenue Art Galleries, returned from Europe in early September. He was accompanied on his trip abroad by his son, and was joined in London by his partner, Mr. Augustus Clarke. Mr. Silo is looking well and is prepared for a vigorous art auction campaign.

The Kelekian Gallery, now at 275 Fifth Avenue, opposite the Holland House, is showing a rare collection of rugs, fine old potteries, jewels, beautiful antique embroideries, and velvets, which have been brought back from Constantinople and the East by Mr. H. G. Kelekian, after an extended trip abroad.

Mr. David Keeble, formerly with the K. J. Collins Galleries, will be the manager this season of the K. J. Lehne antique rooms, at No. 57 Fifth Avenue. The Lehne Antique Co. are the successors of the W. Starbuck Macy Galleries.

Mr. Julius Oehme, returned from Europe in mid-September greatly improved in health, and prepared to show some unusually good pictures this season.

The Clausen Galleries will be removed during the season from No. 381 Fifth Avenue to No. 5 East Thirty-fifth Street. Mr. Clausen made a hurried trip to Europe the past summer and returned early in September.

Mr. E. F. Bonaventure, with Mrs. Bonaventure, arrived a fortnight ago on La Provence—unusually early, in consequence of his wish to superintend the removal of his galleries from West Thirty-third Street to their new location at No. 5 East Thirty-fifth St.

M. Ercole Canessa of the firm of C. and E. Canessa, who was injured in an automobile accident sometime since, in which his younger brother, Aristide, was killed, has completely recovered.

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It is rumored in London that Mr. Augustus Tooth is contemplating an early retirement from business, and that he may so retire after his annual visit to New York, where he is soon due.

Mr. James Inglis, of Cottier & Co., is recovering from his recent illness. He is in Europe at present and will not return to New York for at least a couple of months.

Mr. Walter Dowdeswell, of Dowdeswell & Sons, London, who has been on a brief visit to this country, sailed for home last week.

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